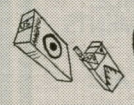
January—What a silly and horrible month. The city of Sydney was surrounded by fire. Los Angeles couldn't stop shaking. And in Montreal it was minus about a hundred with the windchill factor. The Liberals began purging their party and the NDP resurrected the witchhunt in Canadian politics. The Mexican government shed blood in defence of NAFTA. Olympic athletes would stop at nothing to win gold for their country and the games haven't even started. The Bobbitt trial got way too much attention. Someone tried to shoot Prince Charles with a starter's pistol. Law-abiding dep owners sold smuggled  cigarettes in parking lots. And Michael Jackson settled out of court. Here's to February—it ain't January.

the Link

Concordia's Independent Newspaper

Tuesday, February 1, 1994 — Volume 14, Number 29

Concordia University — Montreal, Quebec

AGENDA

The Agenda is a free service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office, room H-649 in the Hall building, or mail it, indicating AGENDA on the envelope. Deadlines are 5pm, Friday for Tuesday issues, and 5pm Wednesday for Friday issues.

Wednesday, February 2

Film Nite: The International Socialists present *Eye on the Prize: Bridge to Freedom* - a film which deals with the US Civil Rights struggle in the '60s. 7:30 pm, H-771. Info: 521-1983.

Punch & Patty: a social gathering sponsored by the Caribbean Students Union. 7:30 pm, Reggie's (H-753). Info: 848-3527

Thursday, February 3

Lee Maracle, a public reading by the author of *Bobbi Lee, Indian Rebel, I am Woman* and *Sundogs.* 7 pm, H-762. Info: 848-2340.

Friday. February 4

Sci-Fi Animation Movie Nite, presented by the Concordia Physics Students' Association. See and be amazed at what you have never seen before. Main full-length feature: *Megazone Two Three Part2.* 5 pm, H-520. Info: 620-2093.

***Cultural Factors** in Mental Illness & Native Cultural Identity,* a lecture by Dr. Clare Brant, Mohawk Psychiatrist. Presented by the Concordia Council on First Nations Education. 10am - 12pm, LB-125.

Saturday, February 5

Food NOT Bombs provides free vegetarian meals to hungry people while working against militarism and for social justice. Newcomers are Welcome. 4 pm, Librairie Alternative, 2035 St. Laurent. Information: 282-0229.

GENERAL

Black History Month Writers' Project welcomes submissions of prose, poetry or short stories (maximum 5 pages) on the themes *The Black Experience* or *Why a Chair in Black Canadian Studies?* Send submissions to: PO Box 388, Victoria Station, Montreal, H3Z 2V8. Info: 937-0365.

Have you ever been refused an apartment? Project Genesis is looking for volunteers to help fight racism and discrimination in housing. Info: Denyse or Anne-Marie at 738-2036.

Concordia Queer Collective meeting schedule: First & 3rd Fridays at 5:30 pm, P-102 - General Meeting. Second & 4th Fridays, Z-105 - Discussion Group. Info: 848-7414.

Attention Native Students! Regular bi-weekly meetings of First Nations - Concordia are held at the Native Student Centre, 2110 MacKay, 3rd Floor, Fridays at 1 pm. Info: 848-7327.

Multi-Faith Dialogue - Brown bag discussions designed to promote understanding between members of different religious faiths. Wednesdays at noon, T-305 (the Graduate Students' Lounge).

Coming Out Support Group - Questioning your sexual orientation? Mutual support in a warm & friendly atmosphere. Women: Thursdays, 7 pm. Men: Wednesdays, 7 pm. MI-02 (basement), 2130 Bishop. Info: 848-7414 or 848-2859.

Debating Society meetings: Wednesdays from 7-10 pm, or Fridays from 2-5 pm. Location TBA. Info: 848-7412.

Services for Disabled Students: Volunteers are needed to help us deliver many of the services our students use, such as readers, tutors, and assistants. Info: H-580, 848-3525, or AD 130, 848-3536.

Ham Radio meetings: personal two-way radio,television, computers, radio BBS, satellites, shortwave, electronic projects,emergency communications. Meetings every Tuesday, 7 pm, in H-644-1. Info: 848-7474 and leave a message. Classes start in February.

Concordia Irish Society meets every Thursday at 8 pm. Come for coffee and enjoy yourself. Office also open through the week during certain hours. 2020 MacKay, Rm 103. Info: 848-7411.

Bienvenidos Todos! Anyone interested in joining a member of the Latin American Students Organization should contact Roberto, 848-3523, 333-1947. Hasta Pronto.

Montreal Alliance of Aspiring Midwives (MAAM) welcomes enthusiastic people for group study and political action. Info: Liz, 933-1631.

Tashi Delek! All students interested in the Tibetan cause, join the friends of Tibet Club! Info: Tenzin, 646-7331.

Volunteers Needed! Parenthèse is a unique playgroup for immigrant moms and their children and is looking for volunteers. Tues. or Thurs. 1-4:30 pm. Info: Cyndy, 934-0354, ext. 354.

The Pakistan Students' Association is looking for members. Info: Adil, 287-0774.

Tel-Aide is a 24-hour telephone listening service and crisis line seeking volunteers who are empathetic and non-judgemental. Training is provided. Info: 935-1105.

Concordia Association for Undergraduate Students of English (CAUSE) meets every Wednesday at 5 pm, 2020 MacKay, P-103.

The Indian Students' Association invites you to become a member. Trips and other social events are planned. Info: 848-3533.

The Society for Intellectual freedom invites you to join them in the pursuit of academic freedom and the promotion of free speech. Meetings Fridays at 2pm, H-539-1. Info: 933-1169.

The Sociology and Anthropology Students Association needs students to help organize events. Info: Chuck Walsh, 522-6692.

Counselling Workshops/Groups - Make this semester an opportunity for growth and change! Sign up now for groups on: coping with loss and grieving; understanding your family; assertiveness training; building positive relationships; personal empowerment and career & educational planning. For more information call Counselling & Development, 848-3545/3555.

Birth Control Workshops: Not sure what method is right for you? Explore your options in a small group setting with a health professional. Choice of dates: Feb 3, March 3, 17 & 31, 12 noon-1:30 pm, SGW Health Services, 2155 Guy, Rm 407. Information: 848-3565/3575.

Hey Cool People! CRSG is looking for volunteers. Drop by H-647.

Living on My Own - a program, sponsored by Head & Hands, designed to help young people living away from home for the first time. Registration begins Jan 17. Limited Enrolment. Info: Bruce, 481-0277 or 481-3643.

CJSU Welcomes students back to school. Drop by our offices at 2020 MacKay, P-203 and find out what's going on. Info: 848-7487.

Project 10 is a support group for lesbians, bi's and gays aged 14 - 25. Info: 989-1885.

Grad Students - Call for papers for *Undisciplined: an interdisciplinary journal.* Info at the GSA, 2030 MacKay. Info: 369-8082.

WOMEN

The Montréal Assault Prevention Centre offers a self-defense course called ACTION for women. Each course provides verbal and physical techniques to help women deal with any type of aggression. Info: 284-1212. For Information on courses on campus, call the Women's Centre, 848-7431.

ACTION Self- Defense Course to be held Feb. 5&6 at Loyola. $20 for students. Register at the Concordia Women's Centre. Info: 848-7431.

Self-Help/Mutual Aid Group for women with eating problems and body image issues, sponsored by the McGill Sexual Assault Centre. Info: 398-2700.

Women's Employment Counselling at the "Y" helps women to seek employment, return to work or explore their interests and aptitudes. Eng. & Fr. Free. Info: 866-9941.

Non-Custodial Mothers - You are not alone. Part-time moms, support group for non-custodial mothers. Info: Heidi, 844-8578.

Women's Spirituality Circle meeting weekly to explore the dynamics of spirituality in our own lives. Discussions, readings, ritual, visualization, Tuesdays 11:30-1:00, Annex Z, Rm 105. Info: Daryl Ross 848-3585.

Shakti is a Women of Colour Collective embodying a Womanist direction. We are anti-racist, anti-sexist, anti-classist and lesbian & bi-positive. All women of colour are invited to participate. Leave a message at 398-7432.

Résidence Project Chance. Residential program for single moms on loans and bursaries or welfare. Call Susan Cross, 934-6199.

Lesbian Mothers support group, call Deborah, 274-8995 or listen to Dykes on Mikes, Mondays, 7 pm, CKUT, 90.3 FM.

The Women's Studies Students' Association has been resurrected. Help us become a force on campus. Tuesdays, 8 pm, basement, 2130 Bishop.

Feminist womyn's creative writing group, open to new members, meets every other Monday at the Concordia Women's Centre. Info: Dana, 521-8480.

"Acoustica," a festival for new Canadian female singer/songwriters, needs submissions and volunteers. Info: Hanna, 849-3791.

CLASSIFIED ADS

Rates: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 4pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri, 10am-5pm. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone, fax, or mail.

TYPING

Success to all students! WordPerfect 5.1. Term papers, résumés, access forms, applications, etc. 23 years experience—both languages, 7 days a week. $1.75/double-spaced page. 2 streets away, Peel. Paulette or Roxanne, 288-9638, 288-0016.

Word Processing (937-8495) Term papers, résumés, forms design, correspondence, manuscripts (laser printing) (Photocopier). 9am-6pm (7 days) (near Atwater).

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Summer Jobs: Pripstein's Camp (Laurentians) hiring instructors: Kayaking, Waterskiing (OWSA certified), Pottery, Beadmaking/Jewllery, Gymnastics, Swim (RC/RLSSinst. & Nationals), Canoeing, Judo (black belt), Drama (musicals), Photography, Keyboardist. Send resumé to 5253 Decarie, #333, Montreal, H3W 3C3.

Tree Planting BC, Spring '94. Bugbusters. Call Joe, 278-4645.

WANTED

Saxophone players needed for busking purposes. Reading necessary. Day, 933-1882. Evening, 689-2885.

Volunteers needed for PET Scan experiment. Receive $100 and free pics of your brain! For more info, call Janet, 282-1382.

CRO Wanted: The Quebec Public Interest Research Group (QPIRG) will be taking applications for the position of Chief Returning Officer to overlook the organization's elections this spring. The position requires a commitment of approximately 40 hrs. between Feb. 7th and March 7th and includes an Honorarium of $325. Call 848-7585.

GENERAL

Graduate Student Get-Togethers, School of Graduate Studies. Dean Martin Kusy would like to meet with graduate students once again this year on an informal basis. "Get-Together" sessions have been arranged for this purpose, from 5:30-7:30 pm at our Graduate Administration offices, 2145 Mackay Street, on the following dates: Second Semester: Wednesday, February 2, 1994; and Monday, March 7, 1994. Because space is limited, please reserve one of the above dates by contacted Ms.Kali Sakell at 848-3803. We look forward to seeing you.

Station 10's New Monday Night Jam. All levels welcome. Drums & amps provided. 2071 St. Catherine W, 934-0484. Beer specials all night.

Amateur drama group. Saturdays 12-2. Call Leigh-Ann, 676-2109.

Driving to Toronto for Reading Week. Leaving Thursday, Feb 17. Room for 2 passengers. David, 848-0046.

PERSONALS

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LOST & FOUND

Three-legged orange cat, 7 yrs. old. Missing since fire at 54 Roy/St. Dominique Dec. 23/93. Any information would be appreciated. Please call 842-7509.

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CONTACT: Dean of Students
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School of Graduate Studies

Dean Martin Kusy would like to meet with graduate students once again this year on an informal basis. "Get-Together" sessions have been arranged for this purpose, from **5:30-7:30 pm** at our Graduate Administration offices,
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Montreal women confront rising female poverty

by Sarah Bowles

Women in Canada and Central America form a disproportionate section of the poor in their countries.

Last Tuesday, Montreal women gathered at the YWCA to discuss how to deal with the specific causes of female poverty.

According to a Canadian Health and Welfare Study, 17.3 percent of adult women live below the poverty line, compared to 12.percent of men. In terms of pay equity between the sexes, women still lag behind men and the gap is widening. In 1986, female income peaked at 61.1 percent of what men earn. By 1989, the percentage had decreased to 58.6 percent.

Johanne Bélisle, guestspeaker from the Montreal Women's Centre, emphasized the devastating physical and emotional effects poverty can have on women.

"Poverty increases the likelihood of an early death from disease. Anxiety and neurosis are increased two to threefold, and young poor women are seven times more likely to commit suicide than other sections of the population. Women between the ages of 45 and 64 also display health levels similar to those aged over 65 years old," she said.

According to Bélisle, in addition to the malnutrition and unstable working conditions faced by poor women, they must also endure society's apathy and ostracization.

"Each day, there is also the subtle violence from society, the daily pressure of not being able to provide for your children. You feel very guilty. This produces great stress. Women are seen more frequently than men by psychiatrists and are prescribed more medicine," she said.

"Poverty degrades and humiliates those who are denied the ability to participate in a consummerist society," she added.

Defining poverty

Poverty is also rampant in Central America. 80 per cent of Guatemala's, Honduras' and El Salvador's populations are considered poor. Although only 34 percent of Costa Rica's population lives at subsistence levels, 60 per cent of that 34 percent are women.

Rosemary Lauria, a YWCA com-

continued on page 4

Link file photo

Housing activists pressure finance minister

by Carol McQueen

With Finance Minister Paul Martin expected to hand down the federal government's budget in February, advocates for social housing tied up his office's phonelines yesterday, leaving messages demanding the Liberals keep their election promise of unfreezing spending on low-income housing.

"We wanted to inundate Martin's office with phone calls. So our request would be something he could not ignore," said David Over of the NDG Community Council's Housing Project.

In 1992, the Conservatives froze the Canadian Mortgage and Housing Corporation's budget, preventing the construction of any new social housing in Quebec. The CMHC dispersed funds to the provinces so they could build low-income housing for people unable to afford market rents.

But freezing CMHC's budget did not decrease the demand for social housing—it only increased the time spent on waiting lists.

"For every person living in an Habitation à Loyer Modique, there is someone else on a waiting list. There are 16,000 waiting for a placement now," said Over.

Grace (not her real name), a single mother welfare recipient with one son, knows what it's like to wait.

She put her name on the NDG list two years ago, but is still seventieth in line.

"By looking at the number of people placed in the last year and averaging it out, I figured out it would be 10 years before I got a place," she said.

In the meantime, she is stuck paying $175 a month for a small basement apartment on Prud'homme Street. In order to keep the rent even that affordable, she has spent the last four years fighting her landlord at the Régie des Rentes du Québec.

"We knew the people who lived here before us, so we knew what the rent was. In this way we were able to keep the rent from going up," she said.

In Quebec, rents are not allowed to increase by more than a certain percentage each year (specified by the Régie) or from one tenant to the next. However, not everyone is aware of their rights.

"Not everyone knows they can refuse a rent increase. They just accept it to avoid moving," Over said.

Grace finds it difficult to cope. She receives from $600 to $700 a month on welfare. Much of that gets eaten up by medical expenses as she and her son have severe allergies.

"At first I stalled in applying. I thought I might be able to get off my feet. But my health problems prevent me from finding a job. I realized I could get a two bedroom apartment for 25% of my income," she said.

Low-income housing is the only way she could afford such a large place for herself and her son because the average market rate of $450 would exceed her limited capacity to pay.

Francisca Montreuil, a senior citizen who receives a fixed old-age pension, has lived in an HLM for over 11 years now.

"When you have an old-age pension, you cannot come out even without help. If my rent were more than $260 a month, how would I live? There would be nothing left for anything," she said.

Over of NDG Community Council Housing Project stresses the importance of pressuring the government to unfreeze the budget of CMHC.

"We are afraid that social housing will come to an end," he said.

"Low-income housing provides people with a decent home. It allows them to buy food. And it creates jobs in construction."

Over blames speculation for the surgence in requests for social housing.

"In the mid-eighties, rents went up by 40 to 60 percent. Income did not. People bowed under the wave," he said.

Although he agrees that housing belongs to the private sector and is subject to market forces, Over thinks the government needs to draw the line when it comes to those unable to afford market-rate rents.

"Housing is a right, not a commodity. It needs to be put in the public domain. Everyone should have a reasonable place to live at a reasonable cost."

Support staff union calls wage freeze bad faith

by Jennifer Ditchburn

Members of Concordia's support staff union say the university's plan to freeze their salaries is another example of how it treats non-academic workers as second-class citizens.

Linda Longtin, a member of CUSSU, says the university has demonstrated a lack of good faith by freezing support staff salaries at the mid-point of their pay scale.

"They'd never do this with faculty or professors," Longtin said. "It's the support staff that makes sure the wheel is turning. There's a lack of recognition of what we do—they see us as a part of the equipment."

Support staffers demonstrated outside the Meridien Hotel last Wednesday while Rector Patrick Kenniff spoke to the Montreal Board of Trade and Commerce about "Real Education for the Real World." CUSSU told Kenniff they wanted a "Real Collective Agreement for the Real World."

Since the two-year-old union submitted its first collective agreement in November a conciliator from the ministry of labour has been appointed to facilitate the negotiations. Talks have slowed down over the university's Job Evaluation Program pay scale, which sets a minimum and maximum amount for each kind of job.

Currently, about 80 per cent of support staffers are women. Eira Miller, a secretary in the English department, says it's absurd support staffers aren't even getting a cost-of-living increase, especially when women are trying hard to make ends meet.

"They seem to think we're beneath them," Miller said.

The university's financial framework for the next five years proposes a 10.5 per cent savings in the area of administration and services. But Danielle Berthiaume, president of CUSSU, said the university is trimming the fat in the wrong places.

"Our jobs are linked to what kind of services are provided for the students," Berthiaume said. "When we hear about what kind of money the university gives to upper management we feel robbed. They've never hesitated to add duties onto us, such as recycling, without any discussion or respect."

However, Susan O'Reilly, director of human resources and part of the university's negotiating team, says support staff are contradicting themselves by asking that their salaries rise up the pay scale through an automatic step system.

"With the step system the minimum is the entry-level salary and the mid-point is the job rate. The university is saying that the fixed step system stops at the job rate," said O'Reilly. "After the mid-

continued on page 4

McGill music department trades autonomy for equipment from Sony

by Kristin Andrews

MONTREAL (CUP)—McGill University's music department has traded partial control of its curriculum for equipment from a major corporation.

McGill struck a deal with Sony Classical Productions that guarantees Sony representation on the curriculum committee of the Faculty of Music. In exchange, McGill got $250,000 worth of high-end audio equipment on indefinite loan and a guarantee that two graduates will be hired each year as interns by the corporation.

Calling the agreement an unprecedented violation of academic freedom, McGill's Senate voted Jan. 19 to condemn any deal which grants a profit-making corporation a say in the school curriculum. While the agreement with Sony has been in effect since June 1992, it was a secret to most senators until last week.

It is unclear how the Senate's motion will affect the agreement.

Instead of including a Sony representative per se on the curriculum committee, the Faculty of Music has hired an employee of Sony as an adjunct professor in the department. Christian Constantinov, the vice president of audio operations for Sony Classical Productions, Inc. in New York City, now teaches three days a month in the graduate program. This gives him a vote on the curriculum committee.

As an adjunct professor who also holds another job, Constantinov is not unique in the university. But even adjunct professors who work outside the university are hired as individuals, and not as representatives of corporations.

Michael Temelini, post-graduate representative to McGill's Board of Governors, said the agreement is "completely shocking."

"Whether Constantinov is eminently qualified or not is not the issue," Temelini said. "The fact is that they hired this guy totally without regard for regular hiring procedure."

Sam Noumoff, a senator and political science professor, said that what Sony gets is essentially a cheap training camp for employees. Considering the high cost of teachers' salaries and facilities at McGill, even very pricey audio equipment seems like an incidental expense in comparison.

"The public purse is paying for their training," Noumoff said.

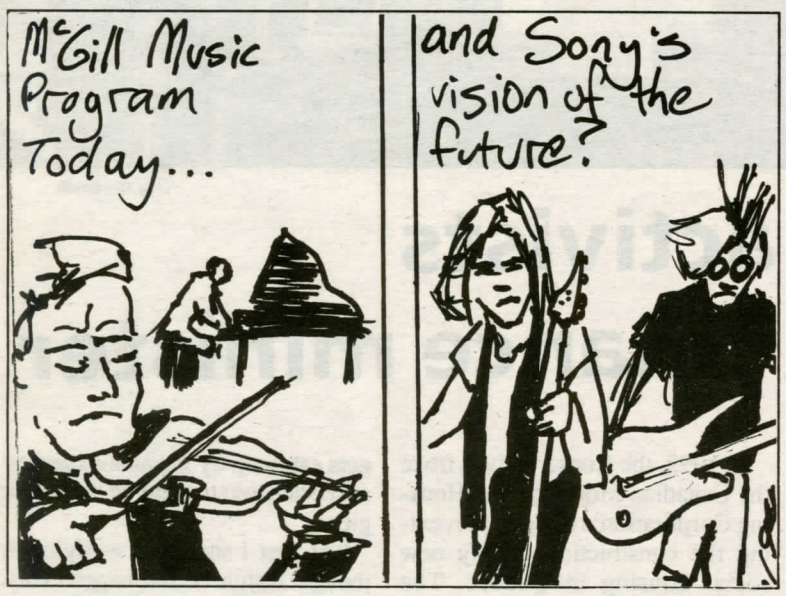
The two graduates Sony hired as interns last year have since been given permanent jobs at the company.

Since Sony has input at the teaching level in the graduate program in sound recording, they can ensure that McGill grads are well-trained in the types of skills Sony doesn't want to have to pay to teach for themselves, Noumoff said.

While the high-tech recording equipment may have been a bargaining chip on Sony's part, it was exactly what the music faculty needed.

Raymond Luk, a second-year music student at McGill said most students in the department know about the new equipment from Sony. "The general consensus is that it's a really good thing," he said.

"This is some very very special equipment," said Professor Bruce Pennycock. "There are only a few of these machines in the world."



graphic by Jeff Nearing

female poverty

continued from page 3

-munity counsellor originally from Costa Rica, stressed the importance of defining poverty in terms applicable to the country in which it is found.

"Poverty is always defined by absolutes, by statistical divisions. Thinking of things in terms of economic categories makes the issue easier to ignore. Poverty is more than a lack of income. Standard definitions don't include prestige, exchange of goods, power,'' she said.

"We must look at people's self-perceptions. They may not consider themselves poor. In many towns in Central America, there are service exchanges that don't involve money. In Canada, you have a society that has too much. You have difficulty defining basic needs. You can't move the standards of one place to another in defining poverty," she added.

Ending poverty

Several solutions were proposed to irradicate female poverty. Most involved community organization and involvement.

"Short term solutions include food banks, food supplements for pregnant women, collective kitchens, buying clubs and community gardens. Midterm solutions would have to involve educating the general population, sensitizing them to the issue of poverty. So much food is wasted, thrown out by farmers and supermarkets," said Bélisle.

She added that local community groups need to integrate their activities so they won't be so isolated and uncoordinated.

"It is most important that we are able to work together to pressure the government. We have to work at gaining day care spaces, equalizing salary disparities, increasing minimum wages and implementing training programs," she said.

Lauria mentioned cooperatives as another solution to poverty:

"Some companies work like a cooperative where one week a woman will be working the factory, while the next she'll be babysitting the children of the other factory workers. Yet, she enjoys the same salary."

support union

continued from page 3

point there would be very little movement without a job performance evaluation."

O'Reilly added that the 10.5 per cent cut suggested for services could be covered by using funds more efficiently rather than cutting salaries.

"Only a 5.5 per cent savings will come from the academic sector because we don't want to lose sight of the fact we're in the educating business, and we have to keep the core intact."

CUSSU representatives and the university bargaining team will go back to the negotiating table next week. In the meantime, Berthiaume says the union will continue to publicly protest the university.

ENJOY

Link

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photo by Wynne Keing

Lynwood X, a Muslim minister, spoke at Con U panel Thursday.

Religious leaders call for unity in black community

by Ryan Robinson

Black religious leaders espoused non-violence, unity and wisdom as the means by which the black community could empower itself in the 21st century.

Ronnie Vanderhorst, a Christian minister from Washington DC., and Lynwood X, a Muslim minister from Albany, New York, dicussed the role of Black Theology and the Nation of Islam in contemporary society. Held last Thursday at Concordia, the debate was sponsored by five organizations including the Caribbean Students Union and the Black Students Network.

"The black church came about as a symbol of freedom, but the role of the black church in the twenty-first century now must become the instrument of freedom," said Vanderhorst.

He said that in order to understand the role of the church, it is first neccessary to examine the society in which that church functions.

"Historically as well as continuing today, the church operates in a society that still proliferates white supremacy and black inferiority of Africans and people of colour," said Vanderhorst.

"The church, being a functionary of society, became part of the (problem) it was brought into existence to oppose the inhumanity of man against man."

Vanderhorst thinks the predominant secular institutions in society have systematically undermined the self-determination of "Africans and people of colour".

"The black church was born out of protest and its liberation theology centered in the liberating light and actions of Jesus Christ," said Vanderhorst.

He believes most black churches today to be hardly distinguishable in their leadership styles, goals, philosophies and methodologies from their white counterparts.

Vanderhorst said the role of the church in the next century must be to be equally concerned with the physical, mental and social health of the black community.

"As African people we may not always have an ideological unity, but what we can have is an operational unity," he said.

Vanderhorst suggested the church in the black community must gain a "global analysis" of oppression and promote the individual and collective accountability of society's actions.

"There must be a new, spiritual psychology that rejects the theology of 'isms' which distort the truth," he said, "For example, race is fine—racism is a distortion of the truth."

He believes getting rid of fear is the most important factor in the empowerment of the black community.

"Fear is false education accepted as reality," he said.

Muslim minister Lynwood X called wisdom and unity more powerful weapons than guns and violence.

"Once you understand the history (of black oppression), you cannot stay on that level," he said.

"I'm not here to talk about a building (such as the church or the mosque) in the community. I'm here to talk about the people in the community," said Lynwood X.

He said although clothing, speech and religion may separate people, these barriers begin to break down with truth and cooperation.

"We have to begin to see God in each other and that will generate love, knowledge and understanding," he said.

Liberals told to keep promise on Clayqout Sound

by Brandie Weikle

OTTAWA (CUP)—Prime Minister Jean Chretien should keep his promise to end logging on Clayoquot Sound, environmentalists say.

On Jan. 17, the Western Canada Wilderness Committee and the Sierra Club of Canada presented the new parliament with 105,000 signatures calling for the preservation of the endangered forest.

The petition was presented on the first day of parliament to remind Jean Chretien of his campaign promise to negotiate the preservation of the area, said Elizabeth May, executive director of the Sierra Club.

Chretien said on Oct. 21 he would try to have the area designated as a national park, protecting it from extensive logging. Four days later, he was elected prime minister with a majority government.

Clayoquot Sound is a large area of old-growth forest on Vancouver Island that was the scene of confrontations between loggers and environmentalists last summer. Last April, forest companies MacMillan Bloedel and Interfor were granted permission by the B.C government to log in the area.

Liberal MP Charles Ciaccia was present at the Jan. 17 event and said he would table the petition in the House of Commons. He expressed his concern that satellite pictures of Vancouver Island indicate the rainforest has been "badly over-cut."

There is a "deficit in the reservoir of timber on the island and poor results in second growth," Caccia added. "The way the clearcuts have been carried away is an embarrassment."

Ciaccia said he "can't understand why the government of B.C. has not taken the steps to protect the Clayoquot sound."

Svend Robinson, an NDP MP who was active in last summer's protests in his home province, said if "intact areas are not protected, there will be no question this protest will go on."

Canada made interim agreements to protect Clayoquot at the Rio de Janeiro summit on the environment in 1992. These agreements came into effect Dec. 29, 1993.

Environmental groups hope to use the agreements as part of a strategy to stop the clearcutting, said Sierra Club researcher Toki Geuer.

Geuer said the fact that forestry is a provincial jurisdiction has been "Chretien's excuse for back-pedalling on his campaign promises."

But since the agreements made at the convention were on behalf of the entire country, interested groups may be able to demand federal intervention, said Geuer.

Montreal Haitians respond to Aristide's call to action

by Jennifer Ditchburn

Haitians living in Canada support exiled Haitian president Jean-Bertrand Aristide's idea of organizing a police force to overthrow the military junta, according to a student activist.

Riter François, coordinator of the french section of the Ralliement des Etudiants de Montréal pour la Liberté du Peuple Haïtien, was among about 2,700 supporters of Jean-Bertrand Aristide's at Maurice Richard Arena last week.

Aristide proposes that a police force organize in Canada, eventually joining repressed supporters in Haiti. The project comes four months after a failed UN-backed attempt to return him to power.

"The police project is definitely very interesting because there are a lot of people who want something more to be done," said François, a student at l'Ecole des Hautes Etudes Commerciales. "There are already a lot of young Haitian people I know who would volunteer for it."

The Catholic priest-turned president was overthrown 28 months ago by a military coup d'etat. He arrived in Montreal after a stop in Ottawa, accompanied by some of his ousted cabinet members. It was Aristide's second visit to Montreal since the overthrow.

Likening the military dictatorship in Haiti to a nuclear bomb, Aristide said General Cédras and his army are ravaging the country with "drug politics" and the "fires of anti-democracy."

"His speech was very combative, and he's right when he says we have not given up," François said. "We can't just sit back and leave our country in the hands of drug dealers."

Alain Georges of La Resistance Haïtienne de Montreal also said it's high time that people stop negotiating and start acting.

"As militants we have always supported that Haitian people take matters into their own hands," he said. "We have never stopped saying that the coup d'etat was patrolled by the U.S. It's not those people who wll help us out of the crisis."

Members of the resistance and Aristide's own Comité d'Urgence passed around donation boxes during the rally, hoping to collect what Georges called "gas to fuel the truck of mobilization."

"The embargo has been a double-edged sword," Georges said. "Most people are starving and those who are supposed to be affected aren't."

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Write news for the Link. Drop by H649.

Instinctually Siblings

by Sarah Bowles

Two women, a script, some insight into the intricacies of life. *Deux Actrices.*

In this low budget film **Micheline Lanctôt** attempts to bring the viewer into a discussion surrounding artistic creation; a comparison between characterization and interpretation.

Cutting the story of a long—lost sister with a workshop discussion of the story's characters, Lancot, the producer and creator of the film, draws distinct interpretations of her art from her actresses.

The basic storyline presents a woman, Solange, who is drifting through life without personal direction and marries after Cegep so her boyfriend can get better bursaries from the Quebec government. She runs a daycare, and has accepted life as it is dictated to her.

Then a woman shows up who claims to be her sister. Standing in the doorway, she presents herself: "My name is Fabienne. I am your sister."

Fabienne is invited in, and the two sisters immediately take to one another, giggling at their reflections in the mirror, excluding Solange's boyfriend Charles. Eventually, Fabienne's need and brutal impulse to cut into Solange's listlessness and resemblance to their mother results in Charles' leaving.

The two sisters eventually confront their mother as well as the loose ends in their lives, only to find loose connections. There is blood and bars, and unworkable familiarity.

Lancot uses the powerful material of familial longing and the desire for comfort and acceptance in both the workshop and her story. A distinction emerges between the level of immediate comprehension of emotions in the characters' reactions to trauma, and the degree of insight people maintain when emotionally removed from situations.

Pascal Bussieres, of the mini-series Blanche, part of the popular Filles de Caleb series, says of her character Solange *"She's like an animal in captivity. Fabienne has an animal instinct about her."*

Indeed, it is Fabienne's all-consuming primal instinct which is so frightening to watch. It is underscored by the unassuming, even shy personality of Pascale Paroissien, (a graduate of Concordia,) when she explains Fabienne's machinations in the workshop. It serves to magnify the obsessive, possessive urges of Fabienne, a most unbalanced and needy individual.

Deux Actrices effectively outlines the limits to human longing, and the ability of others to cope with insatiable desire for acceptance.

Deux Actrices will be playing at Élysée, check listings for showtimes.

FRINGE

Celebrating visual pride

by Don Buchanan

Shedding light on the celebration of gay and lesbian events is *Street Exposure*, a photo exhibit opening Wednesday. It highlights the work of three Montreal photographers.

Vincent Dilio, Wendy Stephens and **Pierre Dalpe** capture the energy of the contemporary gay scene on film, from street festivals and political demonstrations, to the one-on-one camraderie of the participants.

Dilio's work deals with the gay pride parade in New York. Gay pride parades are held yearly in cities across North America to promote pride, and Dilio captures the diversity of the community with humour, while still achieving his goal of promoting positive images of the gay and lesbian community.

Stephens emphasizes the personal over the political aspect of gay and lesbian celebration in her photos on a 1993 pride march in Washington. She portrays the human elements of love and friendship behind the crowd numbers (a million people), as well as examining political posturing. The images she presents confirm that the spiritual aspect of these event are perhaps the most lasting for the participants.

Dalpe's photos of New York's Wigstock and Pride events capture the fun and spontaneity of cross dressing at gay events. Wigstock is an annual drag festival in NY's Tomkin's Square Park and attracted 60,000 people last year. The photos of cross-dressing queers give one the chance to laugh at oneself and the conventional ideas of appropriate dress and behavior.

All three photographers agree that the show provides Montreal's gay and lesbian community, as well as the city at large, an opportunity to reflect on c

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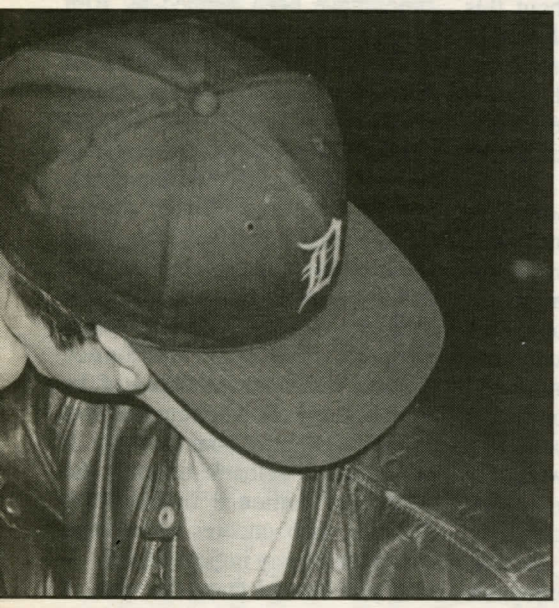


Deconstructing Underground theatre

by Jeff Nearing

Something very weird is happening at 3901 St. Laurent Blvd.

And it doesn't have anything to do with vegetarian food.

The OK theatre Company has opened its second season with a trio of plays that require a bit more attention than your television has ever demanded.

Bella, written and performed by **Garat Markvoort** is a battered woman's monologue about her drug-dealing boyfriend, her confusion about relationships and her desire to have a child.

The piece is well played by Markvoort who really reached out to the audience. Her presence filled the room with an observable tension but her material was sort-of flat. Stories of abuse deserve to be heard and dealt with, but her treatment of

the subject is stale. Also, the climax is predictable, when Bella takes action to alter her situation. Her decisions lead her to dire consequences, thus reaffirming the victim cycle, with little light showing at the end of the tunnel.

The other two plays are spliced together, much like the dialogue and music loops that play during the scene changes.

The first of the two plays, *Natural Times*, is an oppressive yet comedic variation of white-faced acting. Written and directed by **Steph Poch** and **Evan Beloff**, it combines whimsical out-takes of family life with a dramatic sense of terror and downright mean-spiritedness. Over a series of scene changes actors Steph Poch and **Elana Freeman** (of Concordia's Theatre Department) alternate roles from father/daughter to son/mother to husband/wife and back again.

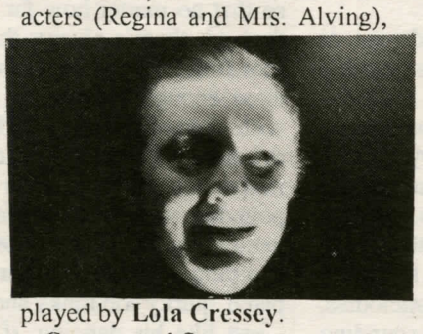
They act out a living room scene where a television and a boiling cauldron take center stage in a simple and effective set.

Natural Times works on a pure level as unsettling use of clown imagery create a tense, hostile and chaotic setting. When *Natural Times* is interspersed with the third play, **Michael Saurette's** edited (some would say deconstructed) version of **Henrick Ibsens'** *Ghosts*, the connection among the three plays is shockingly clear.

All these plays deal with the violent side of relationships.

In Ibsen's *Ghosts* the evolution of the characters is rife with confrontational tones and accusatory shouts. In *Times* the sudden influx of violence, and in *Bella* the harrowing story of a young woman's traumas.

Saurette's *Ghosts* takes Ibsen's play apart, ligament by tendon. Saurette's thorough knowledge of Ibsen's works has allowed him to distill the play down into snippets of dialogue to be read by two actors; Surrette as the three central male characters (Engstrand, Mandess, and Oswald) and two female characters (Regina and Mrs. Alving),



played by **Lola Cressey**.

Cressey and Saurette manage to convey a wide berth of emotions and expression from within two booths in either corner of the stage through cut-out windows. This brilliant set design, complete with ghoulish under-lighting to accentuate the characters' white faces, lets the actors of *Ghosts* to affect and echo the dialogue-less *Times* without the two intermingling and diluting.

The powerful delivery of Cressey and Saurette is overwhelming, especially within the small space at OK theatre.

Contrasts between *Ghosts* and *Natural Times* mesh well together; the verbosity of *Ghosts* to *Natural Times*' kinetics.

At one point the plays intermix too far, with a male vs. female screaming and sobbing session that goes too long after making its dramatic impact.

Unlike the opening monologue, *Natural Times* and *Ghosts* present a fresh and well crafted theatre experience. Markvoort gives a good performance but her vehicle was not up to the task.

The OK theatre company presents a truly underground experience, with a small group of actors who write and direct, and technicians like **Grayson Miniely** and **Kelly Backs**, who will appear later in the season as actors.

Bella, Natural Times, and Ghosts run at the OK theatre at 3901 St. Laurent Blvd. (second floor) every night at 9:30pm until Feb. 5. Admission is $3.

Raging against the Slab

by Sophy Khwaja

Ya'll better git ready, hitch-up that rusty ol' big-rig, and get that engine revvin' real smooth, 'cause the annointed purveyors of ***THE Dynamite Monster Boogie Concert*** will be stompin' through the heinous, arctic, badlands of our very own home sweet home tonight.

That's right, **Raging Slab** will hit Montreal for the first time in support of their latest creation, after past avoidances while touring with the **Red Hot Chilli Peppers** and the **Butthole Surfers.**

They prove their sense of humour in their latest clip, *Anywhere but here*, featuring lil' ol' studly **Gary Coleman** getting down and dirty.

It may come as a real shocker to some that the Slab creatures are seasoned veterans to the circuit, with an illustrious past to boot.

The madness of it all came to pass years ago on a piss-porin' eve in none other than New York City, where vocalist/guitarist **Greg Strzempka** and slide twangin' sweetie, **Elyse Steinman** first fused. Rubber bassist **Aiec Morton** and guitarist **Mark Middleton** were next to climb aboard, and a mere 13 drummers later, the pounding rhythm of Paul **Sheehan** sealed the pact of the Slabmeisters.

Ever since, those crazy critters have been assaulting the public with heavy doses of pure slabbage, laced over a span of 10 years. They first got the earth quakin, with their '87 debut **Assmaster.** Then indie import ***True Death*** bolted down the freeway in '88, tail-gated by a self-titled major in '89, and then the '91 **Slabbage** compilation.

Raging Slab then opted to construct their own recording studio on their rural Pennsylvania 140-acre farm. Having laid out a foundation with their own hands, they then had "Big Mo's own recording studio" towed in, and production for *The Dynamite Monster Boogie Concert* got under way!!!

Brother **Strzempka** brings it home as he soulfully growls away, in truckin' tracks like *Pearly*, where slide-guitarist **Steinman** slips and slides all over the place like butter. Little tricklings of fresh elements, like what sounds to be the digeridoo in *What have you done*, and the mandolin in *Lynne* add to the refinement of the aural soundscape of each track.

Every so often the likeness of **Black Crowes' Chris Robinson** seems to slither in, but Strzempka improves upon this sound with vitality. From the country-bumpkin', banjo-strummin' ditty *So Help Me*, to the almost gospelesque *Take A Hold*, to the eerily, cosmic, mind-warping, alter-ego style of *Ain't Ugly None*, Raging Slab come across as a dashboard, power rock band!!

Slabs' are performing tonight at Foufounes. Tickets are $9.

SPINS

R. Kelly
12 Play
BMG

By Becky Lee

Ever wonder how a genetic experiment involving entertainment icons would turn out?

Well, take the sunglasses from the **Terminator**, throw **Arsenio**'s clothes on the body of **Michael Jordan**, add on **Ice-T**'s goatee and **Keith Washington**'s voice and you've got **R. Kelly.**

...Carefully crafted and packaged to cover all the bases and appeal to everyone's needs.

This album, filled with soulful ballads and funky raps is an R n' B fan's dream come true.

However, *12 Play* is all about one thing, as the titles state.

ie.: *Your body's callin', Bump n' Grind, Freak dat Body, I like the crotch on you, Sex me (parts 1 &2) and Summer Bunnies.*

Okay, who wants to take a whack at what he's singing about? -3 guesses!

If you enjoy R n' B or Rap, chances are you'd enjoy this album. R. Kelly can belt out the tunes with plenty of feeling, but if you're looking for anything spectacular, you'll be disappointed.

Les Thugs
As Happy As Possible
SubPop/Cargo

by Anuska Garcia

Les Thugs have made *me* as happy as possible. This is possibly the best album on the Seattle—based label this year. From France this veteran four-piece power-punk band makes the Brit counterparts look like cricket players. No earplugs for them, girlfriend, these boys pack a mean punch of fast riffs, excellent and memorable melodies, especially with the poppy sounding *Papapapa*. Yet they deftly avoid falling into the "powerpop" (read "commercial A$M crap delivered by guys with dreadlocked coiffs") pit and release lashings of energy. Hard enough to be considered eurocore but not negative. H*orror Toys* is a seven-minute distortion and grunge epic. The album is an overall mosaic of guitars ranging from the sentimental pieces interspersing the album to the guitar kinetics of *Desert Days*. Just watch 'em rip the continent apart. It's about time too!

The Connells
Ring
White Rhino Music/TVT

by Lisa Gorecki

Billed as a Southern bastion of "alternative pop," **The Connells'** newest release opens with a track called *Slackjawed.* Listening to the mellow-voiced, lovelorn **Mike Connell** sing "And I've been standing slackjawed since you were here./ Yea, I've been standing slackjawed", left me sitting slackjawed waiting to be even mildly stimulated. The '93-released ***Ring*** smacks of watered-down **Grapes of Wrath** — served up with a side order of incorrigibly chipper melodic pap, guaranteed to undermine even the most forceful of the CD's darker lyrics (like "Doin' you is like doin' time").

As quintessential middle-of-the-road pop, these 13 tracks almost all deal with the banal and trivial vicissitudes of "love" as sung by sensitive, "confused" lovers or ex-lovers narcissistically bent on relationship naval-gazing. The real problem here is the unfocused lyrics, which feature poetics as anemic as "Really ought to check the hair./Or maybe you don't care. Here it comes from the side /You could see it if you tried." Since new lyrical content demands a new musical form, you can count on *Ring* delivering up songs you've already heard so many times before. Add the voice of the ever-chipper Laurie Partridge (with mandatory white lace neck ruff) to the group harmonies and you've got The Connells.

Shuffle Demons
Extra Crispy
Independent

by Sean Gurd

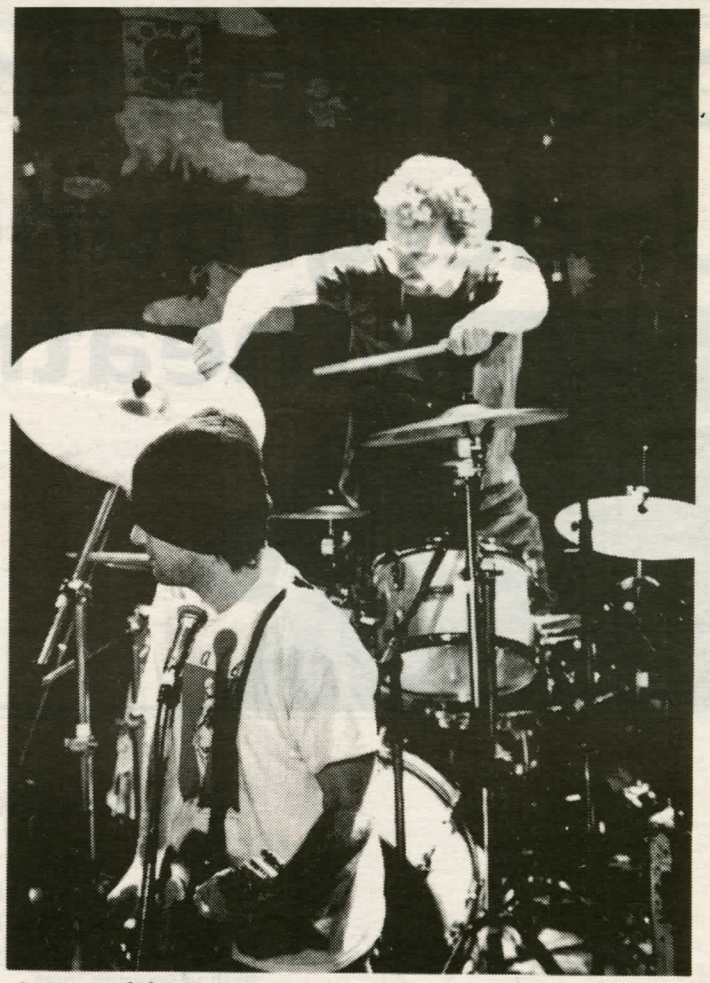
Somebody's uncle hates saxophones. Calls them "honkers", raves about how they sound like Canada Geese on a bad day in the park. Somebody's uncle despises the **Shuffle Demons.** They, he snorts, sound like the worst kind of saxophones.

The saxophones that make up the centre of the Shuffle Demons do sound like Canada Geese - but that's what makes them sound so cool. These guys use the whole instrument - they honk, growl, and fart all over the register, and they do it perfectly. **Sun Ra** couldn't ask for more.

But what makes the new release ***Extra Crispy*** better than anything they've done since their first album ***Streetnicks*** is the rythm section. The bass does what the bass has always done for the Demons - kept the changes firmly rooted, given the wild soarings and squealings of the saxes a solid ground to land on, so that no matter how far outside they go, there's always that solid root-filth earth that keeps the music close enough to rock, to fill you with connected energy. But it's drummer **Stich Wynston** that makes this album. Stich is quickly pounding his way into the realms of genius. His beat sounds like Monks comping - stuttered, hyper-syncopated, quirky and funky and insane - just like his dancing, if you've ever seen him do that. And while he takes the rythm into a new universe of Groove, he holds it all down and useshis bass drum like he was playing old fashioned funk. The result is that while the saxes play their wild stuff and the vocals spin about crazy-lame-wise wise in true Demon style, there's some insane genius on the drums, doing to straight-ahead swing what **Charlie Parker** did to it on saxophone long, long ago.

Somebody's uncle better wake up 'cause this album kicks.

SPINS



Lowest of the Low at Café Campus photo by Barney Hynes

by Sean Moore

The Lowest of the lowest of the lowest

The Lowest Of The Low rocked Café Campus last Saturday What can I say? These guys raged. I want to be these guys. They're so cool. Their live show was splendiferous, especially at $5 a head. I would have to say that this band is probably the finest Toronto export of all time. The set consisted of 70 minutes of some of the ass-kickingest music to ever assault my ear drums. It was a fine blend of old and new songs, 80% from their first album and about 12.5% of their new stuff, all of which was complemented by masterful renditions of **The Clash**'s *Police & Theives*, and a **Billy Bragg** ditty (the title escapes me "Looking for New England?") that sent this reviewer swan diving off the P.A. monitors. I highly recommend their live show to anyone craving adrenaline-based audio stimuli.

Whoa Nelly! Do I like these dudes? Hyeah! Only a lot!

Nice homey backdrop on the stage, too. Everything about this show ruled, from the soul-searching, heart-felt lyrical masterpieces such as *Rosy & Grey*, and *Subversives*, to real rockers like *Gossip Talkin' Blues*. Excellent choice of venue, too.

The Lowest Of The Low have been described as a country band with pop tendencies. I would regard this description as a one-dimensional effort to label something that would require much more depth. Their musical "stylings" tend to combine intelligent song-writing reminiscent of the poetic eloquence of **Shane McGowan**, this along with a bouncy, melodic hum comparable to **The Replacements**, **Spirit of the West** and /or **The Clash** make for a very enjoyable experience. Although three of the bands four members tend to the vocal duties, the majority of their tunes have been penned by **Ron Hawkins**, one of two of the bands guitarists. -An amalgamation of **Billy Bragg** and **Paul Westerburg.**

Beginning at 9:30, **The Lowest Of The Low** played to a capacity crowd. In keeping with the excellance of their first album *"Shakespeare My Butt"*, the sound quality was quite good, not once did they stray from the original versions -which was a pleasant surprise. The only hinderance though, was the fact that one of the guitar lines kept crapping out. But this didn't detract from the show. It was a minor setback.,one that the receptive audience overlooked. Besides, two encores more than made up for any imperfections.

If you missed them this time, I feel sorry for you. If you miss them next time, too fraggin' bad!!!!

Understanding society in memory trace

by Danny Chan

Gavin Scott's first novel is a story filled with black humour. The story is set in a 1940s boys' boarding school, St. Martin's College. **Memory Trace** depicts the lively and often macabre imagination of a social outcast who finds solace at the local dump.

The narrative is told by Stephen Hawkins, a thirteen-year-old attending St. Martin's College in southern Ontario..The school has fallen onto difficult times and Stephen clings to the memory of his idol, war hero Jack Davenport.. Alienated and ridiculed by his classmates, Stephen regrets the recent end of WorldWar II and chooses to live in a world of fantasy where war is glorified. We learn about Stephen's imaginative characteristics through his ability to transform a local garbage dump into a theatre of war where the rats become the enemies.

Scott's use of black humour is strongly depicted through young Stephen regarding the local dump as his own, special Garden of Eden. This land of garbage is an oasis, a life-fulfilling heaven where young Stephen can appreciate being welcome and fitting in with the locals at the dump. The author's use of grotesque images in the novel, like the rats being served as delicacies at a local fine restaurant illustrates the dark humour found throughout Memory **Trace.**

The socially withdrawn Stephen is alienated from his peers because of his appearance. His withdrawal is compounded by the scabs which blemish his face and he uses this as a wall to protect himself from his schoolmates. "My scabs were like a shell within which I could withdraw like a turtle, free to lead my own life at St. Martin's and immerse myself all the more deeply in my imaginings of war. My scabs became my armour."

Scott presents his theme of understanding a society that the main character has chosen to reject. Stephen feels accepted only at the dump and this is where he finds friends, masters the rifle and can find any information about the school's recent rash of homicides. The mountains of refuse are altered imaginatively into a vibrant, almost living entity that details local history and mirrors society by showing what society has thrown out. The young social pariah shuns school and society, and Scott's portrayal of black humour is best depicted in the scenes at the dump.

Memory Trace shows us the darker side of society. The reader is absorbed into the plot and entertained with a story laced with effective black humour.

Memory Trace
Gavin Scott
Cormorant Books
$14.95

Lively abandons realism

by Tally Abecassis

The back cover of **Blue Fruit** by Adam Lively proudly wields a quote from The Times: "A clever time-warp tale." Nothing however, in the actual book attests to this alleged cleverness.

The protagonist, John Field, is an eighteenth century Englishman who abandons his ship in mid-exploration to find adventure on an unknown island: America. He falls into the lap of a struggling New Orleans family, who welcome him with open arms. The family's members include: Elridge, an engineer, Tommy, a musician, May, a political activist and their mother, all of whom treat John like a new-found relative. With them, John experiences first hand the difficulties of being a low-income African-American family.

This is all relayed to the reader by way of one letter from John to his father. This format gets tiresome as the novel wears on. Lively is forced to strategically inject references to John's father to remain consistent with the premise, yet these have no bearing on the story. The book also includes precise dialogue, hardly reasonable for a letter.

Evidently, Lively is no realist. The relationship between John and his surrogate family is too close, too trusting for individuals in their social situations. John joins Tommy's band as a saxophone player and so the two spend much time together. Tommy immediately confides in John like a brother, a friendship which in reality could not be so carefree and colour blind. When John admits "I'm a white man", Tommy replies "No you ain't", a comment which could hardly be a reference to John's alien attitude.

John is painfully aware of his whiteness, and consequently, of their blackness. He describes three men as "Three Africans", equates Tommy's music with that of a slave, and often refers to Jake's (a musician) great black voice. This may be an affectation of his era, but if so, is not congruent with the ease with which he joins the family.

When John takes a job with Mr. S—, a white man from May's union, it is a kick in the face to his generous adoptive family, particularly Elridge, who is perpetually fighting to improve his lot in life by seeking promotions, the prospect of which get increasingly dismal. This conflict is never addressed and the reader is left wondering whether John has a conscience, or even a shred of awareness in him.

At this mysterious job, Lively presents some previously unseen world, the marketplace; "I talked into a machine, and the machine talked back in different voices. They were always the same voices, but I never learnt their names. They were only media for the money they could offer." The significance of this new job is poorly explained, and the reader is left again with no indication as to what relevance it holds other than to satisfy the author's desire for description.

Description is indeed Lively's forte:"The people on the roof beyond the fire, their outlines inflected this way and that by the hot haze above the flames, danced as well."

One of Lively's linguistic weaknesses however, is his grasp of natural conversation. The language employed by the family is an exaggeration of the old stereotype of poor inner city talk. Dialogue such as "They ain't gonna reverently sit there while you indulge yourself." serve only to highlight Lively's ignorance of the true speaking style employed by the people he is describing.

Blue Fruit hovers at the surface of a potentially interesting premise. The lack of substantial drama leaves the book dry and unaffecting, barely offering anything new.

Blue Fruit
Adam Lively
Vintage
$10.00

Images of My Blackness

This poem appeared in the Black History Month Issue (Jan.25) with several typos. The Link regrets the error.

I have images of my People
Coming from our homeland
Legs and arms bound in chains
Coming to slave for the white man.

I have images of my People
In this forsaken land
Being held in the same shackles and chains
This time by a policeman.

The Real image of my People
That we would like you to see
Is a race of Proud Africans
Standing tall in this country.

I see my brothers walking
With my sisters holding each others hands
Proud of what she represents
The mother of My Tribal Land.

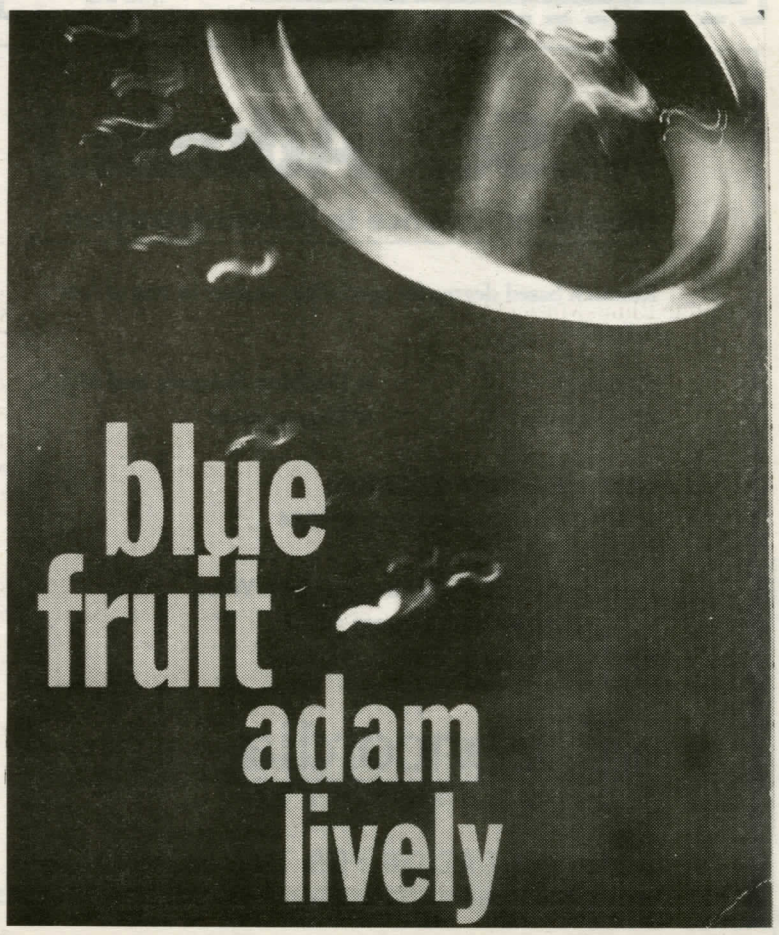
I see the Arms of power
on my Brotherman
Standing in a Solidarity
of what we represent
As a race of hard working people
With culture and elegance.

When I look around me and see
What is surrounding me each day
Are the negative images of Broken dreams
that we just can't chase away.

But when my heart aches
When they try to keep me down
The images of the strength
of my forefathers
Just seem to turn things around.

The image of my Blackness
is situated in my soul
I have a legacy of which
I am proud and a beauty to behold
I have survived the middle passage
And four hundred years of pain
So when you look at me and see
Power, Beauty, also Pain
And when you look at the fire in my eye
You'll always remember my Name.

Carlos Dyson Tross



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Evaluation Committee

Vice-Rector, Academic

On 16 June 1993, the Board of Governors approved the establishment of an Evaluation Committee, and appointed its members on 20 October 1993 and 19 January 1994, to "review the performance of the incumbent" Vice-Rector, Academic, and to "make a written recommendation either for or against reappointment for a second term, in accordance with the Rules and Procedures for Evaluation Committees and Advisory Search Committees approved by the Board of Governors in May 1984, and pursuant to Resolution R92-17 which was adopted by the Board on 19 February 1992.

The Committee membership was announced in *Concordia's Thursday Report* on 27 January 1994. This Committee is required to make its recommendations in the light of the information presented to it.

To this end, the Committee invites written submissions from interested members from all sectors of the University community. These should be received no later than 5 p.m., Friday, 18 February 1994. Those wishing to submit such statements should be aware that in accordance with University policy, the Committee must "ensure that the basic tenets of natural justice and fairness are maintained. The Committee must allow incumbents… to respond to any relevant criticism or comments". As deemed appropriate, the Committee will inform the community at a subsequent time with respect to other possible forms of input to its deliberations.

The Committee will ensure that the identity of respondents remains confidential.

Submissions, marked "Confidential", should be forwarded to: **Mr. Ronald Lawless, Chairman, Evaluation Committee for Vice-Rector, Academic, c/o BC-127, Bishop Court, SGW Campus.**

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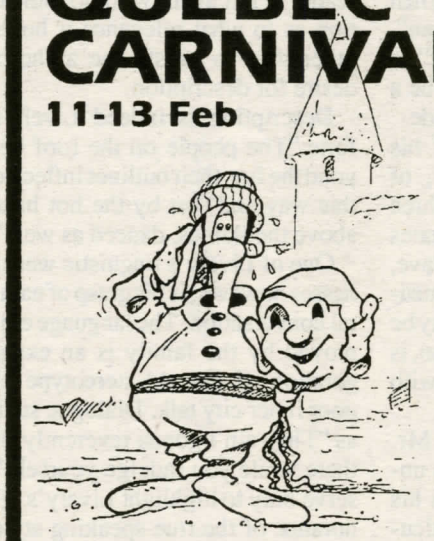

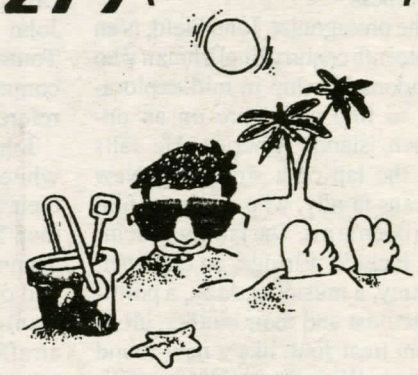

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Information Session

Date: Tuesday, February 1, 1994
Time: 5:30 p.m.
Place: 1550 de Maisonneuve Blvd. West
GM Building, Room 403-2
RSVP: 848-2711

Concordia UNIVERSITY

REAL EDUCATION FOR THE REAL WORLD

Stingers end home stand with win

by Danny Chan

Patrice Martineau scored one to help a 4-0 Stinger lead in the first half. Photograph by Phil Carpenter.

The Stingers men's hockey team held onto its third-place standing in its division with a 10-3 win over the Royal Military College Redmen Sunday.

Only four points separate first and last place in the OUAA's Far East Division. The Stingers are just one point ahead of the McGill Redmen, who have a game in hand.

Concordia took a 4-0 lead in the first period on goals by Mathieu Brunet, Patrice Martineau, and a pair from Dave Szabo. High scoring continued in the second period, with Martin Balleux scoring a power-play goal, followed by a shorthanded goal. Steve Salhany added a shorthanded goal and Pierre Fillion added a single.

R. J. Ellis scored a pair for the Redmen and the Stingers led 8-2 after two. Chris Miller scored early in the third and Andrew Chlebus' breakaway goal rounded out the scoring.

Concordia will play a pair of games in Ontario next weekend before facing their division rivals four times to finish the regular season.

"The season is going to be decided in the last four games," said Stingers head coach Yves Beaucage. "I know we're capable of doing well against (our division rivals). We've proved it in the past."

Concordia right winger Daniel Picard added, "The division is so close that if we lose those two games we're going to be in trouble. We have to go there, work hard, and come back with two wins."

The Stingers play at Ryerson this Saturday at 7:30 p.m. and at Laurentian Sunday at 2 p.m.

The Martlets' goalie had a hard time stopping the puck Saturday. The Stingers took the game, 12-0 -a league high this season. Photograph by Phil Carpenter.

Super Bowl delivers World-Class ad campaigns

by Rob Thurgor

The biggest one-day event in sports has come and gone but how worthwhile was the entertainment? Bills fans had that sinking feeling during the third quarter of Sunday's Super Bowl but the evening offered some delightful highlights—and some pathetic lowlights.

The game was okay until the third quarter, when the Bills went through their annual Super Bowl kaput. Dallas got some big plays and Buffalo got heartburn.

At $900,000 a pop for a 30-second commercial, did the advertisers get bang for their buck? Like every year, the commercials overshadowed the game and viewers got some interesting surprises again.

• Shaquille O'Neal, the world's largest spokesperson for Reeboks, pitched the shoes to the tune of his own song, Shoot! Pass! Slam! Mind you, we didn't learn much about the product. (Maybe if we buy a pair of Reeboks, we'll all be able to rap just like Shaq.)

• Blink and you *won't* miss retired basketball player/baseball player wannabe Michael Jordan, whose commercials were everywhere. Retiring from basketball has freed up His Airness' time for other exploits, like selling shoes.

• Former U.S. vice-president Dan Quayle was in a potato chip commercial. He didn't have anything to say mind you, playing second banana in his scene, thus proving once again that art imitates life.

• Zzzzz. There was a sleepy ad for Norwegian Cruise Lines that was so slow paced I thought I'd fall aslee.....zzzzz.

• Chevy Chase's brief but disastrous stint as a late night talk show host was parodied in an ad for Doritos potato chips. (Hmmm... Kim Campbell had a brief but disastrous stint as our prime minister. Maybe Hostess should hire her for their commercials.)

• Viewers at half time were subjected to boot-stompin', down-home country music courtesy of Clint Black, Tanya Tucker, and about a thousand Solid Gold dancers. Oh well, it could have been worse. (But why didn't the NFL ask Michael Jackson to perform again? He did a marvelous job last year.)

• • •

You could tell fan interest was lost by the third quarter because people started going to the bathroom. But fans will be back for the Super Bowl again next year to check out another dull, one-sided game and of course, those gosh-expensive commercials. (At least the score in the Bud Bowl was close, but I think some of those players had a little too much to drink.)

the Link
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Hall Building, Room 649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec. H3G 1M8
editorial: 848-7405• business: 848-7406
fax: 848-4540

editors
Mark Brooker
Debbie Hum
production manager
Jeff Nearing
news editor
Mark Brooker
features editor
Debbie Hum
literary editor
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Contributors
Tally Abecassis, Sarah Bowles, Don Buchanan, Phil Carpenter, Chae Dickie-Clarke(x2), Beth Edwards, Anuska Garcia, Lisa Gorecki, Sean Gurd, Paul Hainsworth(x2), Barney Hynes, Ita Kendall, Sophie Khwaja, Becky Lee, Chris Leentjes, Stella Marsh, Carol McQueen, Ryan Robinson, Rob Thurgood, Carlos Dyson Tross
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